



SAMUEL BISSON

SONATA
FOR VIOLIN AND PIANO

M A Y 2 0 0 9

To my beautiful Nadia
SONATA
FOR VIOLIN AND PIANO

I.

Samuel Bisson (1984-)

Violin

Allegro rubato
(♩ = 85 e accel. ————— ♩ = 105)

Piano

Allegro rubato
(♩ = 85 e accel. ————— ♩ = 105)

p cresc.

mp

mf

8vb

Vln.

mf

Pno.

p

p

Vln. *8* *pochiss. rit.*

Pno. *8* *pochiss. rit.*

Vln. *10* *accel.* *cresc.* **Più Allegro** (♩=115) *mf*

Pno. *10* *accel.* *cresc.* **Più Allegro** (♩=115) *mf*

Vln. *13* *cresc.* *f*

Pno. *13* *cresc.* *f*

Vln. *17* *rit.* *p*

Pno. *17* *dim.* *p*

Vln. 22 *Andante* (♩=85) *pp* poco vib.

Pno. 22 *Andante* (♩=85) *pp* molto legato

Vln. 28 *Poco più mosso* (♩=92) *mp*

Pno. 28 *Poco più mosso* (♩=92) *mp* *p*

Vln. 34

Pno. 34 *mp*

Vln. 38 *Allegro* (♩=125) e accel. *sub. f* *8va*

Pno. 38 *Allegro* (♩=125) e accel. *sub. f*

Vln. 43 (8va) -----

Pno. 43

mf f

Vln. 48 Più Mosso (♩=140) molto rit. ----- Meno mosso (♩=100)

Pno. 48 Più Mosso (♩=140) sempre f molto rit. ----- Meno mosso (♩=100) 8va mp

sempre f mp

Vln. 54 rit. con sordino Poco Adagio (♩=75) pp

Pno. 54 Poco Adagio (♩=75) rit. pp tranquillo

mp pp

Vln. 59 mp mf

Pno. 59 mp mf 8vb -----

mp mf

Vln. 63 *pp*

Pno. 63 *pp*

Vln. 69 *Allegro* (♩=120) e accel.

Pno. 69 *f* *Allegro* (♩=120) e accel.

Vln. 74 *senza sordino* *mp* *Più Mosso* (♩=130) *mf* *f*

Pno. 74 *Più Mosso* (♩=130) *mf* *f*

Vln. 78 *8va*

Pno. 78 *8va* *8vb*

83

Vln.

rit.

dim.

Pno.

rit.

dim.

88

Vln.

Adagio (♩.95)
calando

p

Pno.

Adagio (♩.95)
calando

p

94

Vln.

mp cresc.

Pno.

mp cresc.

100

Vln.

f

Pno.

f

3

Vln. *104*

Pno. *104*

cresc.

Vln. *108*

Pno. *108*

rit.
ff dim.

8va

Vln. *112* **Poco Adagio** (♩=75)
p

Pno. *112* (8va) **Poco Adagio** (♩=75)
molto tranquillo
p

Vln. *115*

Pno. *115*

rit.
8va

II.

Violin

Adagio (♩ = 72)

Piano

Adagio (♩ = 72)

pp

p

8^{va}

8^{vb}

Vln.

Pno.

8^{va}

rit.

a tempo

p

mp

(rit.)

(a tempo)

(8^{vb})

Vln.

Pno.

16

mp *sonore*

16

(8^{vb})

Vln. 24 *mf* *mp*

Pno. 24 *mf* *mp*

8vb - - - - -

Vln. 31 *f* *mezza voce*

Pno. 31 *f*

Vln. 37 *sopra voce* *poco stringendo* *mf*

Pno. 37 *poco stringendo* *mf*

Vln. 43 *più stringendo* *f*

Pno. 43 *più stringendo* *f*

Tempo Moderato (♩=88)

Vln. 48 *dim. poco a poco*

Pno. 48 *dim. poco a poco*

Andante sostenuto (♩=88)

Vln. 52 *rit.* *poco* *p*

Pno. 52 *rit.* *poco* *p* *8vb-1*

Vln. 57

Pno. 57 *pp* *8vb-1*

Vln. 62 *mp*

Pno. 62 *mp* *8vb-1*

Vln. 66

Pno. 66

8vb-----'

Vln. 69

Pno. 69

8vb-----'

Vln. 72

Pno. 72

mf

8va-----

Vln. 75

Pno. 75

p

cresc.

8va----- loco

Vln. *f*

Pno. *f*

8vb-1

79

Vln. *rit.* **Meno Mosso** (♩=67)

Pno. *dim.* *rit.* **Meno Mosso** (♩=67) *tranquilo* *p*

8vb-1

84

Vln. *p* *mf* *dim.* *mp cresc.*

Pno. *mf* *dim.* *mp cresc.*

90

Vln. 97 *accel.* *f dim.* *rit.* *p*

Pno. 97 *accel.* *f dim.* *rit.* *p*

8vb

Vln. 105 *poco* **Tempo I°** *pizz.* *p dolce*

Pno. 105 *poco* **Tempo I°** *sotto voce* *p dolce*

(8vb) *poco*

Vln. 113 *mf*

Pno. 113 *mf*

Vln. *poco riten.* *a tempo* *arco* *mp*

Pno. *mp* *poco riten.* *a tempo*

Vln. *a tempo*

Pno. *a tempo*

Vln. *f*

Pno. *f*

8vb

Vln. 137

Pno. 137

(8^{va})

Violin and Piano score, measures 137-140. The Violin part (Vln.) has a melodic line with slurs and ties. The Piano part (Pno.) features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. An 8va line is indicated below the piano part.

Vln. 141

Pno. 141

(8^{va})

Violin and Piano score, measures 141-144. The Violin part (Vln.) continues the melodic line. The Piano part (Pno.) features sixteenth-note runs in the right hand and sustained chords in the left hand. An 8va line is indicated below the piano part.

Vln. 145 *dolce*

Pno. 145 *mp*

(8^{va})

Violin and Piano score, measures 145-148. The Violin part (Vln.) starts with a *dolce* marking and a crescendo leading to a *mp* marking. The Piano part (Pno.) features sixteenth-note runs in the right hand and sustained chords in the left hand. An 8va line is indicated below the piano part.

III.

Allegro Moderato (♩=120)

pizz.
p

Violin

Allegro Moderato (♩=120)

p

Piano

6 *arco*
tr
sf \triangle *f*

6 *tr*
sf \triangle *f*

Pno.

10

10

Vln.

Pno.

12 *ritmico*
p

12 *ritmico*
p

Vln.

Pno.

Vln. *18*

Pno. *18*

Violin part (Vln.) measures 18-23: Measure 18 has an eighth-note run. Measure 19 has a triplet of eighth notes. Measure 20 has a half note and a quarter note. Measure 21 has a half note and a quarter note. Measure 22 has a half note and a quarter note. Measure 23 has a half note and a quarter note.

Piano part (Pno.) measures 18-23: Measures 18-23 feature chords in the right hand and rests in the left hand.

Vln. *24*

Pno. *24*

Violin part (Vln.) measures 24-28: Measure 24 has an eighth-note run. Measure 25 has a triplet of eighth notes. Measure 26 has a half note and a quarter note. Measure 27 has a half note and a quarter note. Measure 28 has a half note and a quarter note.

Piano part (Pno.) measures 24-28: Measures 24-28 feature chords in the right hand and rests in the left hand.

Vln. *29*

Pno. *29*

Violin part (Vln.) measures 29-33: Measure 29 has a half note. Measure 30 has an eighth-note run. Measure 31 has an eighth-note run. Measure 32 has an eighth-note run. Measure 33 has an eighth-note run.

Piano part (Pno.) measures 29-33: Measure 29 has a melodic line in the right hand and a chord in the left hand. Measure 30 has a melodic line in the right hand and a chord in the left hand. Measure 31 has a melodic line in the right hand and a chord in the left hand. Measure 32 has a melodic line in the right hand and a chord in the left hand. Measure 33 has a melodic line in the right hand and a chord in the left hand.

Vln. *34*

Pno. *34*

Violin part (Vln.) measures 34-38: Measure 34 has an eighth-note run. Measure 35 has an eighth-note run. Measure 36 has an eighth-note run. Measure 37 has an eighth-note run. Measure 38 has an eighth-note run.

Piano part (Pno.) measures 34-38: Measures 34-38 feature chords in the right hand and chords in the left hand.

Vln. 39 *rit.*

Pno. 39 *rit.*

Vln. 44 *mp* *Un poco più lento del Tempo I° (♩=115)*

Pno. 44 *mp* *Un poco più lento del Tempo I° (♩=115)* *non legato*

Vln. 52 *mf*

Pno. 52 *mf*

Vln. 60 *mf*

Pno. 60 *mf*

Vln. 67 *poco riten.* *poco* **Poco Meno Mosso** ($\text{♩} = 105$)

Pno. 67 *poco riten.* *poco* **Poco Meno Mosso** ($\text{♩} = 105$) *p tenebre*

Vln. 75 *poco*

Pno. 75 *pp*

Vln. 83 *riten.* **Tempo I°** *f*

Pno. 83 *riten.* *p* **Tempo I°** *f marcato* *8^{va}*

Vln. 91

Pno. 91 *8^{va}*

Vln. *ff marcato*

Pno. *ff* *8^{va}*

(8^{vb})

Vln.

Pno. *8^{va}*

(8^{vb})

Vln. *mf*

Pno. *mf*

(8^{vb})

Vln. *stringendo f*

Pno. *stringendo f*

Vln. *più f* *ff*

Pno. *più f* *ff*

Vln. *rit.* *Più lento (♩=95) e accel.* *pizz.* *mp*

Pno. *rit.* *Più lento (♩=95) e accel.* *mp*

Vln. *126 Allegro (♩=135)*

Pno. *126 Allegro (♩=135)*

Vln. *131*

Pno. *131*

Vln. *arco*

Pno.

136

8va

Vln. *mf*

Pno. *mf*

142

Vln. *cresc. poco a poco*

Pno. *cresc. poco a poco*

148

Vln. *f*

Pno. *f*

153

Vln. 158 *mf* *rit.* ----- ($\text{♩}=100$) **Meno Mosso quasi Andante** ($\text{♩}=88$) *f*

Pno. 158 *mf* *rit.* ----- ($\text{♩}=100$) **Meno Mosso quasi Andante** ($\text{♩}=88$) *f*

Vln. 164 *poco rit.* **Ancora più lento** ($\text{♩}=84$) *mp*

Pno. 164 *poco rit.* **Ancora più lento** ($\text{♩}=84$) *non legato mp*

Vln. 171 *accel.* *cresc.*

Pno. 171 *accel.* *poco a poco più staccato cresc.*

8^{va} -----

Vln. 177 *ff* **Vivace** ($\text{♩}=165$) *8^{va}*

Pno. 177 *ff* **Vivace** ($\text{♩}=165$)

8^{va} -----

15^{mb} -----

Coda.

Violin *Largo* (♩=45) *pp*

Piano *Largo* (♩=45) *pp misterioso* *legato possible* *8va*

Vln. *5*

Pno. *5* *8va*

Vln. *10* *mp*

Pno. *10* *mp*

Vln. *15* *f* *p*

Pno. *15* *f* *p*

Violin (Vln.) and Piano (Pno.) score, measures 26-31. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The Violin part begins with a half note B-flat, followed by a quarter note D, and a half note F. It then has a whole rest for two measures. In measure 29, it begins a melodic line marked *sotto voce* and *p* (piano). The Piano part features a complex texture. The right hand plays chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The piano dynamic *p* is indicated in measure 29.

Violin (Vln.) part, measures 31-34. The melody begins in measure 31 with a half note G4, followed by a quarter note A4, and a half note B4. In measure 32, it starts with a half note C5 marked *sopra voce* and *f*, followed by a quarter note B4. The melody continues with eighth and quarter notes in measures 33 and 34. The key signature has one sharp (F#) and the time signature is 2/4.

Piano (Pno.) part, measures 31-34. The left hand plays a steady eighth-note accompaniment. In measure 31, it starts with a half note G3, followed by a quarter note A3, and a half note B3. In measure 32, it starts with a half note C4 marked *f*, followed by a quarter note B3. The right hand plays chords, starting with a half note G4 and a quarter note A4 in measure 31, and a half note B4 and a quarter note C5 in measure 32. The key signature has one sharp (F#) and the time signature is 2/4.

Violin (Vln.) and Piano (Pno.) score, measures 35-40. The key signature is one sharp (F#) and the time signature is 2/4. The Violin part (top staff) begins with a measure rest in measure 35, followed by a melodic line starting on D5, marked *p* (piano). The Piano part (bottom staves) features a complex accompaniment with chords and moving lines in both hands, also marked *p*. A dashed line labeled *8vb* indicates an octave transposition for the lower part of the piano accompaniment.

40

Vln. *mf* *rit.* *Andante tranquilo* (♩=90)

Pno. *mf* *mp* *Andante tranquilo* (♩=90)

47

Vln. *mp*

Pno.

55

Vln. *p* *mp* *g^{va}*

Pno. *p* *mp* *g^{vb}* *loco* *g^{vb}* *loco*

(May 2009)

To my beautiful Nadia
SONATA
 FOR VIOLIN AND PIANO

I.

Samuel Bisson (1984-)

Allegro rubato (♩=85 e accel. --- ♩=105)

mp *mf*

7 *p* *pochiss. rit.*

Più Allegro (♩=115)

10 *accel.* *cresc.* *mf* *cresc.*

15 *f* *rit.* *p*

23 **Andante** (♩=85) *pp poco vib.*

30 **Poco più mosso** (♩=92) *mp* **Allegro** (♩=125) e accel. *sub. f* *8va*

42 (8va) **Più Mosso** (♩=140)

49 *molto rit.* **Meno mosso** (♩=100) *con sordino* *rit.* *mp* **Poco Adagio** (♩=75) *pp*

57 *mp*

62 *mf* *pp*

69 *mp* *mf* *f*

78 *8va*

85 *rit.* *dim.* *p*

Adagio (♩=95)
calando

92 *mp cresc.*

100 *f*

106 *cresc.* *ff dim.* *rit.*

112 *Poco Adagio* (♩=75) *p* *rit.*

Detailed description of the musical score: The score consists of nine staves of music. The first staff (measures 57-61) begins with a triplet of eighth notes and a series of slurs, ending with a triplet of sixteenth notes marked *mp*. The second staff (measures 62-68) starts with a triplet of eighth notes marked *mf*, followed by a crescendo leading to a triplet of sixteenth notes marked *pp*. The third staff (measures 69-77) includes a measure with a '4' above it, a measure with 'senza sordino' above it, and a measure with a '3' above it. It features a triplet of eighth notes marked *mp*, followed by a crescendo to a triplet of sixteenth notes marked *mf*, and then a crescendo to a triplet of sixteenth notes marked *f*. The fourth staff (measures 78-84) begins with a measure marked '8va' above it, followed by a series of slurs and a measure with a '4' above it. The fifth staff (measures 85-91) starts with a measure marked 'rit.' above it, followed by a measure with 'dim.' above it, and then a measure with 'p' below it. The sixth staff (measures 92-99) begins with a measure marked 'mp cresc.' below it, followed by a series of slurs and a measure with a '4' above it. The seventh staff (measures 100-105) starts with a measure marked 'f' below it, followed by a series of slurs and a measure with a '4' above it. The eighth staff (measures 106-111) begins with a measure marked 'cresc.' below it, followed by a measure with 'ff dim.' below it, and then a measure with 'rit.' above it. The ninth staff (measures 112-118) starts with a measure marked 'Poco Adagio (♩=75)' above it, followed by a measure with 'p' below it, and then a measure with 'rit.' above it. The piece ends with a repeat sign and a fermata.

II.

Adagio (♩=72)

17

mp *sonore*

25

mf *mp*

33

f *mezza voce* *sopra voce* *poco string.* *mf*

41

f *più stringendo* *Tempo Moderato* (♩=88) *dim. poco a poco*

50

p *rit.* *poco* *Andante sostenuto* (♩=88) *4* *3*

63

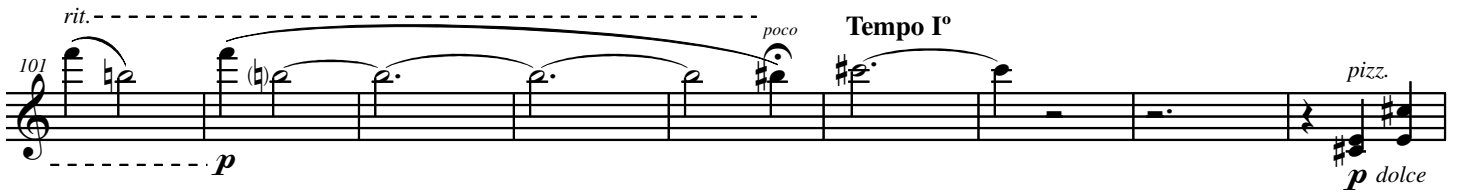
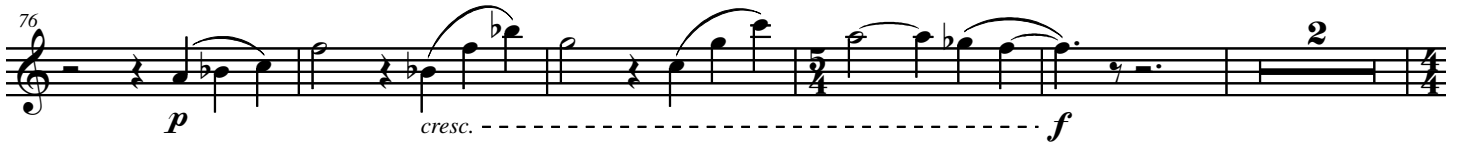
mp

68

mf

71

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Adagio' with a quarter note equal to 72 beats per minute. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 17, 25, 33, 41, 50, 63, 68, and 71 indicated. Dynamic markings include *mp* (mezzo-piano), *sonore* (sonorous), *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mp* again later. Performance instructions include *mezza voce* (half voice), *sopra voce* (above voice), *poco string.* (a little more string), *più stringendo* (faster), *Tempo Moderato* (♩=88), *dim. poco a poco* (diminuendo a little), and *Andante sostenuto* (♩=88). The score includes various musical notations such as slurs, ties, triplets, and fermatas. The time signature changes from 3/4 to 2/4 and back to 3/4. The piece concludes with a final measure marked with a fermata.



III.

Allegro Moderato (♩=120)

pizz.
p

7 *arco*
tr
sf < *f*

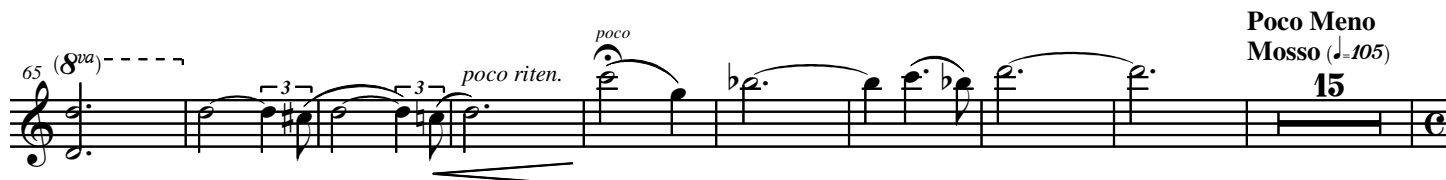
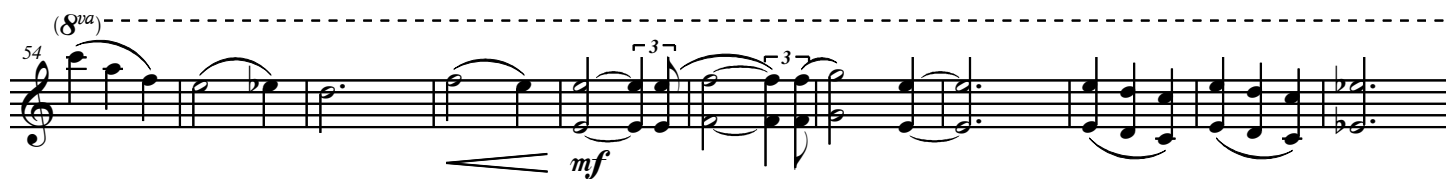
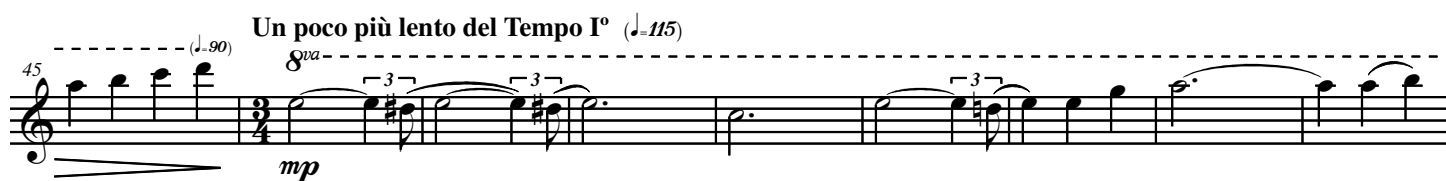
11 *ritmico*
p

15

21

27 *mf*

33



89 **Tempo I°**

f

94

ff marcato

100

mf

106

stringendo
f

111

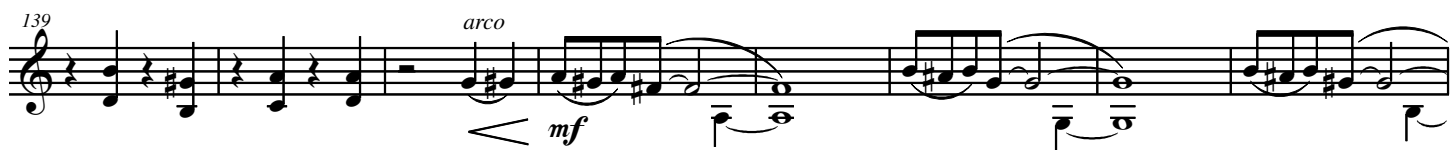
più f

116

ff
rit. ----- **Più lento**
(♩=95) e accel.

123 **Allegro** (♩=135)

pizz.
mp



Coda.

Largo (♩=45)

The musical score for the Coda section consists of eight staves of music. The first staff (measures 1-8) is marked *pp* and features a series of chords. The second staff (measures 9-15) is marked *mp* and *f*, with a crescendo leading to the end of the staff. The third staff (measures 16-22) is marked *p* and features a series of chords. The fourth staff (measures 23-29) is marked *mf* and *p*, with a crescendo leading to the end of the staff. The fifth staff (measures 30-36) is marked *f* and *p*, with a crescendo leading to the end of the staff. The sixth staff (measures 37-50) is marked *p* and *mf*, with a crescendo leading to the end of the staff. The seventh staff (measures 51-59) is marked *mp* and *p*, with a crescendo leading to the end of the staff. The eighth staff (measures 60-61) is marked *mp* and features a series of chords. The tempo changes from *Largo* (♩=45) to *Andante tranquilo* (♩=90) at measure 37. The score includes various dynamics (*pp*, *mp*, *f*, *p*, *mf*) and articulations (crescendo, decrescendo, accents). The key signature is one flat (B-flat major or D minor). The time signature is 3/4.

pp

9 *mp* *f*

16 *p*

23 *mf* *sotto voce* *p*

30 *sopra voce* *f*

37 *p* *mf* *rit.* *Andante tranquilo* (♩=90) 8

51 *mp* *p* *mp*

60 *8va*